

# Victory Loan Pledges Pour In

## Canadian Theatre Industry Begins Powerful Push

Though the Fifth Victory Loan is only a few days old, pledges sent to exhibitors by the Motion Picture Section of the National War Finance Committee are pouring into the hands of the Motion Picture War Services Committee and its provincial chairmen. The pledges, which were issued in duplicate, read:

### Crosby's Top-Notch V-Loan Shorty

About Bing Crosby's Victory Loan trailer J. J. Fitzgibbons, leader of the moving picture section of the campaign, says:

"In over 30 years' experience I have never seen a better trailer than Paramount's Fifth Canadian Victory Loan trailer, which runs three minutes. This is a good-will ambassador for the Industry and will sell plenty of bonds. It is the type of trailer audiences will like."

There are three more trailers, one in French, available and each is excellent. Make sure you run one or more.

## 'Corvette K-225' In Two-City Bow

"Corvette K-225," Universal's thrilling story of the Canadian Navy in action, was given a two-city world premiere in Canada on October 19th at which there was no public admission. The Centre Theatre, Ottawa, and the Casino Theatre, Halifax, were the scenes  
(Continued on Page 6)

## Many Mourners at Rites for Robson

Clarence Matthew Robson, one of the pioneers in the moving picture industry and vice-president of Odeon Theatres of Canada Ltd., was buried on Friday, October 15th, at Prospect Cemetery, Toronto.

Representatives of the major theatres, entertainment bureaus  
(Continued on Page 6)

## Nathanson-James Nuptials Held

Paul Louis Nathanson, 28-year-old son of Mrs. Nathanson and the late N. L. Nathanson, and Miss Reva James, daughter of Mr. and Mrs. Charles James of Toronto, were married at the King Edward Hotel, Toronto, on Tuesday, October 12th. Rabbi Sachs of Toronto officiated at the ceremony. Miss Anita Ruth James was  
(Continued on Page 2)

## Manager on Jury

Ray Tubman, manager of the Capitol Theatre, Ottawa, has been chosen for jury duty and will sit at the local Fall Assizes.

## And What of Tomorrow?

John Galsworthy, a great Englishman, speaking to an American audience, said:

"In the climb to that mountain top of a happy life for mankind, our two great nations are as guides who go before, roped together in perilous ascent. On their nerve, loyalty, and wisdom, the adventure now hangs. What American or British would sever the rope?"

"He who ever gives a thought to the life of man at large, to his miseries, and disappointments, to the waste and cruelty of existence, will remember that if American or Briton fail in this climb, there can but be for us both, and for all other peoples, a hideous slip, a swift and fearful fall into the abyss, whence all shall be to begin over again."

"We shall not fail—neither ourselves, nor each other. Our comradeship shall endure."

These words were spoken after the first World War by a man who had just seen the world go through four terrible years. They are just as eloquent now.

It would seem that within a mere quarter of a century the world has turned full circle. We are back in the abyss and, after four years, not yet out.

Now, as when Galsworthy spoke those words, without victory we cannot emerge to begin the adventure of a permanent peace.

The greater the contribution now of personal wealth and energy, the smaller the national sacrifice of lives, ideals and time. You must do your utmost in the manner  
(Continued on Page 2)

## Ontario Groups Weigh Unity Possibilities

The union of Ontario exhibitors under a single organization became a possibility last week when representatives of the Motion Picture Theatres Association of Ontario and the Independent Motion Picture Exhibitors Association met in an endeavor to find a common ground. The MPTA committee consists of Herb Allen, Joe Garborino and Harry Alexander, and they will exchange ideas with Ben Freedman, Max Starkman, Gus Soloway and Henry Falk of the IMPEA.

Henry Falk, in behalf of the National Council of Independents, with which the Independent organization is associated, states that he made overtures to the Quebec Allied recently but received little encouragement. Tak-

(Continued on Page 2)

## Coe to Montreal

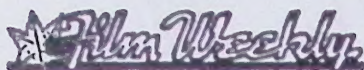
Charles Francis Coe, industry spokesman, will address members of the Montreal Ad and Sales club on October 27th. He spoke at a recent meeting of the club in Toronto.

## 'Stalingrad' Showings

"The City That Stopped Hitler—Heroic Stalingrad" is being shown to swing shift war workers at special showings in war plants to aid the Victory loan.

The most outstanding attraction in Canadian motion picture history "CORVETTE K-225" had its world premiere in Ottawa and Halifax October 19th—still another of the Parade of Hits from UNIVERSAL





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## And What of Tomorrow?

(Continued from Page 1)

asked of you at this moment to hasten the tomorrow of which all men and women dream.

Our national and individual fortunes are bound up with England, the United States and all who serve. We can rank ourselves with our neighbor nation in that between us we provided a desperate Britain with the means of standing alone for one year of terrible greatness. "All other peoples" look to Canada, because of her vast resources, along with England and the United States, for guidance to a world that will never again know the misery of the last three decades. For England, the United States and Canada not only share a common ancestry; their brave sons share many a common grave.

Shall your failure to purchase Victory Bonds to your utmost be reckoned an indifference to their sacrifice and the cause for which it was made?

Victory Bonds will strengthen our ties. Victory Bonds will support the soldiers of Democracy, whose triumphant emergence from the abyss will enable us "to begin over again" the second great adventure towards a secure world.

Victory Bonds will make the days to come safer and guarantee the future.

## Bar Juves to Make Room for Soldiers

The Imperial Theatre, Windsor, Nova Scotia, has made a rule that children under 16 will not be admitted to evening shows unless accompanied by their parents in order to make room for men in the services. Extra matinees will be offered the kids if needed.

## New Vancouver Place For Monogram Films

Monogram has purchased a house on Burrard St., Vancouver, which will be altered for offices. A separate fireproof building will be erected in the rear, which will contain two vaults, two inspection rooms and a shipping room. Building should be ready in six weeks.

## A Few Familiar Faces



Left to right: Lou Polakoff, Harry Firestone, Sam Firestone, Abe Polakoff, W. Simony, Sam Sternberg and Ben Pape.

## Ontario Groups Talk Unity

(Continued from Page 1)

ing note of the call from Quebec and Ontario for unity, he said that the National Council had gone on record favoring unity with national and provincial exhibitor bodies of an all-inclusive character on one condition.

That condition, according to Falk, "was that Independents shall be permitted to survive, function, and have expression on occasions, when the Independents felt that any such independent action and expression was necessary. The Independents will play ball with the circuits where their common interests are concerned, but they must have a clear and distinct voice provincially and nationally on all matters affecting their independent status and interests."

It is Falk's suggestion, presented at the last meeting, that the Advisory Council be clothed with authority to set up and clarify general principles and policies for governing the industry, settling contentious matters, and evolving a code of ethics and fair practices.

At the recent Toronto convention of the National Council a resolution was passed calling on all Independents now affiliated with mixed bodies to join the organization.

There is an Independent wing in the Nova Scotia Allied but in other provincial associations Indies are members of the general body and no objection to this has as yet arisen.

## Nathanson-James Nuptials Held

(Continued from Page 1)

maid of honor for her sister, and the bridesmaids were Miss Elaine James and Miss Johan Nathanson. Lieutenant Edward Harris was groomsmen, and the ushers were LAC Jules James and George Peters.

Mr. and Mrs. Nathanson will take up residence in Vancouver.

Paul Nathanson, who is president of Odeon Theatres of Canada and vice-president of Empire-Universal, was honored with a bachelor dinner by his friends a few days before the marriage.

## It's An Ill Wind

Windsor, Ontario, theatres had a big box-office rush recently when the Ford Motor Company and some feeder plants closed, temporarily releasing large numbers of workers on the amusement and shopping centres of the city.

## Pledges Pour in For Victory Loan

(Continued from Page 1)

I will positively use my showmanship to help in any way I can to sell Victory Bonds and to sell at least one bond to every employee in my theatre."

All Victory Loan trailers now bear the following words: "This theatre in co-operation with the Canadian Motion Picture War Services Committee presents this message as a contribution to the Fifth Victory Loan Campaign."

Four brief trailers featuring Bing Crosby, Mary Pickford, Frank Morgan and Michelle Morgan, the last in French, are being shown on Dominion screens.

With five billion dollars being spent yearly on the conduct of the war, every effort to keep the country financed is needed. Canada is fourth in war effort among the 32 United Nations and its position must be maintained.

## New Army Theatre

A new theatre was opened at No. 2 A.O.S., Edmonton, last week large enough to accommodate 500 airmen. First-run films will be shown three times weekly.

## Fox Has 2,382

A total of 2,382 employees of 20th Century-Fox have joined the armed forces, according to a survey of home office, studio, field and subsidiaries. Of this number 18 are former female employees.

*For Theatre Requirements*

**CONTRACT  
SALES  
OFFICE**

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*College Street*





# 'This Is the Army' a Smash

## 'Best Foot' Ace Color Comedy

with Lucille Ball

M-G-M 95 Mins.  
SURE-FIRE MUSICAL ENTERTAINMENT. WILL MARCH TO BULGING GROSSES.

Metro has put its best foot forward in making this musical, a Technicolor treat. There's no question about it. "Best Foot Forward" will march to bulging grosses wherever it is shown.

The response from the younger generation will be something to make the exhibitor deliriously happy. The spirit of the film is youthful and its material of the sort that sends young people into ecstasies. The presence of Harry James, who is given ample opportunity to send out with solid jive, is enough to assure the success of the production. Everything else about this film is so much added gravy.

"Best Foot Forward" represents sheer undiluted fun from first to last. It has been dispensed at a furious and never-lagging pace. Youthful talent has rarely been shown to finer advantage than in this gilt-edge piece of entertainment.

Nancy Walker proves most adept at the scene stealing, making a terrific impression as a comedienne. Not far behind is Tommy Dix, who has the leading juvenile role and makes the most of the golden chance given him in the production to display his adolescent wares. Virginia Weldler, the best known of the young members of the cast, has a limited role.

The picture is full of laughs and music and the brash doings of youth. The story, built along farcical lines, is all about a prom dance at a military academy. The excitement is provided when Miss Ball, playing herself, accepts the invitation of one of the boys to be his partner.

Edward Buzzell has extended himself in the direction of the film. He has made "Best Foot Forward" extremely lively entertainment. Arthur Freed produced in a lavish manner.

CAST: Lucille Ball, William Gaxton, Virginia Weldler, Tommy Dix, Nancy Walker, Gloria DeHaven, Kenny Bowers, June Allyson, Jack Jordan, Beverly Tyler, Chill Wills, Henry O'Neill, Donald McBride, Sara Haden, Harry James and His Music Makers.

DIRECTION, Fine. PHOTOGRAPHY, Fine.

Starring Men of the US Armed Forces and George Murphy, Joan Leslie, Lt. Ronald Reagan, George Tobias, Alan Hale, Charles Butterworth, Kate Smith

Warner Bros.

115 Mins.

SUPERB MUSICAL DESTINED TO MAKE BOX OFFICE HISTORY VIA QUALITY, TREMENDOUS TIMELINESS AND APPEAL.

Warner wizardry—nothing short of that quality—has made Irving Berlin's "This Is the Army" into what is unquestionably the most potent and appealing musical of its type ever to come out of Hollywood. Its power and perfection are at once a challenge to the vocabulary of any responsible reviewer.

The time, care, skill and enthusiasm which have gone into the production on the Burbank lot have paid rich dividends—to the House of Warner an incalculable degree of prestige, resulting from consummate showmanship, but most of all from that unselfish patriotism of the Brothers which caused them to acquire and make, with all their ability and resources—financial, artistic, and mechanical—the Irving Berlin property into a milestone in motion picture annals; to the nation and its people, an attraction which will thrill them, fill them with pride, and flood their beings for long days to come with more substance than perhaps any shadow drama has ever done before; to exhibitors, a feature that is pure, 100 per cent entertainment and one destined to pile up for them grosses of which they have only dreamed heretofore.

From start to finish, one of the strongest impressions gleaned from the pulsating footage, resplendent in gorgeous Technicolor, is the astonishing attribute of the motion picture, as a medium, to give almost unbounded sweep to story and settings. As a stage offering, "This Is the Army" was magnificent. As a movie it's sensational. The screenplay, primary as all intrinsically fine things are, recounts essentially the story of a dancing star (George Murphy) who is drafted in World War I and produces "Yip, Yip, Yaphank." Thus the Murphy characterization parallels biographically this actual facet of the career of Irving Berlin himself. With the outbreak of the present war, Murphy, crippled by his leg wound in the former conflict, conceives of a new Army show, and as a theatrical producer sets out to stage one, with his son as associate. The latter, spurred by the tragedy of Pearl Harbor, goes into the Army; refuses to marry his sweetheart, Joan Leslie, for fear of leaving her a widow, and finally finds himself stage manager of "This Is the Army," playing in New York and later going on tour of principal US cities. The Murphy-Leslie romance does end in marriage on the very night the show itself ends. Much of the picture is devoted to production, comedy and specialty numbers from "Yip, Yip, Yaphank," in eye-filling fashion, and from "This Is the Army," likewise exquisitely embellished. Laughs come in a constant procession, making the film a top-flight feast on that point.

But it is the series of production numbers that lifts the audiences out of their seats. Highlights include Kate Smith's rousing rendition of "God Bless America," the sequence showing the cast being assembled from fliers, tank corps, infantry, artillery, and other units; the "This Is the Army, Mr. Jones" number; the minstrel number; the Navy and Air Force numbers; the "command performance" attended by President Roosevelt in Washington; Sgt. Joe Louis and the marvelous Negro performers in "That's What the Well-Dressed Man in Harlem Will Wear;" "I Left My Heart at the Stage Door Canteen" sung by Sgt. Earl Oxford; the gripping finale, "This Time Is the Last Time;" and other splendid scenes. The musical score has few, if any rivals. Berlin himself appears in a climax spot to sing his unforgettable "Oh, How I Hate to Get Up in the Morning." Cast is splendid, and Michael Curtiz has imparted ace direction. So frequent is the spacing of entertainment "pearls" on the long chain of 115 minutes of flashing action that it is impossible to mention the many who have turned in memorable performances. Suffice it to say that "This Is the Army" is a kaleidoscope of wonderful components. It is a credit to all who participated in its making. They and the film itself represent industry history, not in the making but made!

DIRECTION, Superb. PHOTOGRAPHY, Brilliant.

## 'Tartu' Tops In Thrills

with Robert Donat, Valerie Hobson

M-G-M 103 Mins.  
WAR MELODRAMA FROM BRITAIN IS AN EXCITING PICTURE; ROBERT DONAT GIVES DYNAMIC PERFORMANCE.

"Tartu," made at Britain's Gainsborough Studios, provides Robert Donat with an exciting vehicle for his newest screen appearance. The picture shows the star off in an up-to-the-minute war story, and the actor reciprocates by giving a dynamic performance that calls upon all his acting resources and takes its place among his best work. It is a colorful and husky role and he makes the most of it.

Donat cuts an extremely heroic figure in the story of a British officer assigned to get his hands on the formula for a new German poison gas and destroy the plant in Czechoslovakia where the deadly stuff is being made. To make his job easier, Donat poses as a Roumanian in sympathy with the Nazis. Donat gets himself mixed up romantically with Valerie Hobson, a Czech who is on a friendly basis with the conquerors of her country as a means of securing information that can be used by the underground against the Nazis. He comes pretty close to disaster when he is suspected of being a Nazi spy by the very people he is trying to help. The story moves suspensefully to a smashing climax in which Donat gets the information he is after and then blows up the gas plant after a thrilling chase.

The star has the services of a fine cast in carrying out his assignment. Miss Hobson does a fine job as his romantic interest. Others who stand out are Walter Rilla, Phyllis Morris, Anthony Eustal, David Ward, John Penrose, Mable Terry Lewis, Glynis Johns, Martin Miller.

Harold S. Bucquet's direction holds the interest firmly at all times.

CAST: Robert Donat, Valerie Hobson, Walter Rilla, Phyllis Morris, Anthony Eustal, David Ward, John Penrose, Mable Terry Lewis, Glynis Johns, Martin Miller, Percy Walsh, Frederic Richter, Hubert Leslie, Miki Iveria.

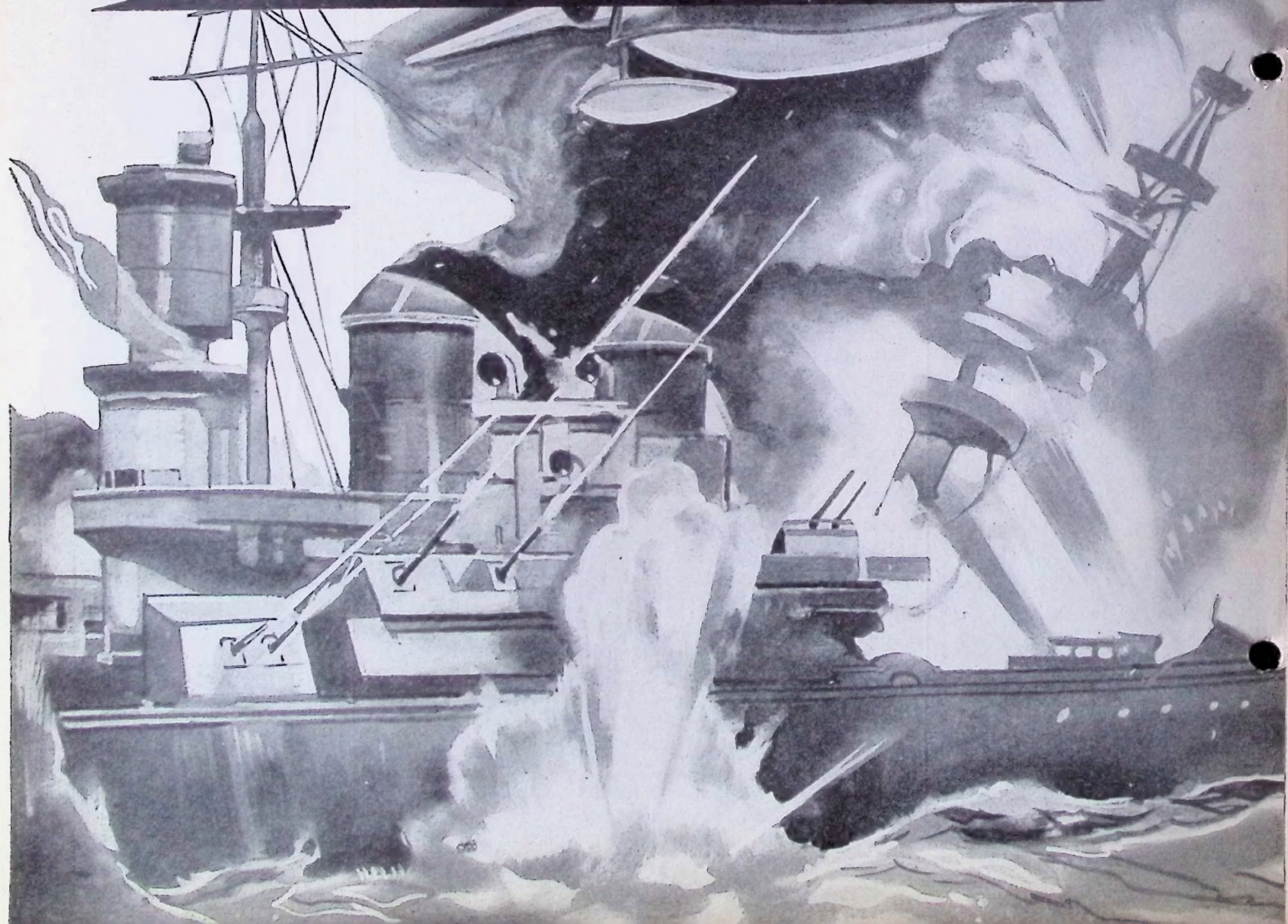
DIRECTION, Good. PHOTOGRAPHY, Fine.



# **ACTION AND EXCITEMENT**

**WITH THE FIGHTING FLYERS**

**WHO BLAST THE SEA LANES OPEN!**





New Authentic Thrills . . . on patrol with the battling eagles of the ocean sky . . . as they drop hull-crushing bombs on sneaking subs . . . pound vicious surface raiders . . . crash Focke-Wulf vultures to a fiery doom! A show to make you cheer every uniform with wings!

# COASTAL COMMAND

PLAYED BY  
OFFICERS, NON-COMMISSIONED  
OFFICERS AND MEN AND  
WOMEN OF THE COASTAL  
COMMAND OF THE  
ROYAL AIR FORCE

A CROWN FILM UNIT PRODUCTION

Distributed by





## Many Mourners at Rites for Robson

(Continued from Page 1)

and theatrical agencies attended the funeral as well as many friends, business associates and members of the family. He died Tuesday at his summer home, "Robsonys," Maskinonge Park, at Keswick, in his 61st year.

Rev. J. A. Miller, United Church minister, officiated at the service which was held at the chapel of McDougall and Brown, Danforth avenue. Principal mourners were: Mrs. Ethel Wiley Robson; a daughter and son-in-law, Mr. and Mrs. Cornelius T. Spencer, and a sister-in-law, Mrs. Myra Robson of Fort William.

Pallbearers were friends and business associates of Mr. Robson's: G. H. Beeston, treasurer of the Empire Universal Films Ltd.; T. J. Bragg, president of General Theatre Investment Co. Ltd.; Paul L. Nathanson, president of Odeon Theatres of Canada Ltd.; N. S. Robertson, director of Famous Players Canada Corp. Ltd.; Mayor Beverley Robson of Guelph, a cousin, and George Stroud, manager of the Palace Theatre, Hamilton.

## Warners Buy Up Foreign Theatres

Warner Brothers are leading all American major studios in their purchases of foreign theatre holdings. In England, Ireland and Scotland, Warners own the second largest theatre chain. Houses have been acquired in Cairo, throughout Switzerland, and the company is preparing to purchase properties in North Africa.

With three houses in Mexico City, the company is starting a chain in Mexico and has purchased many Peruvian properties.

## SEAT REPAIRS

★

Send us your torn seats to be re-upholstered with genuine

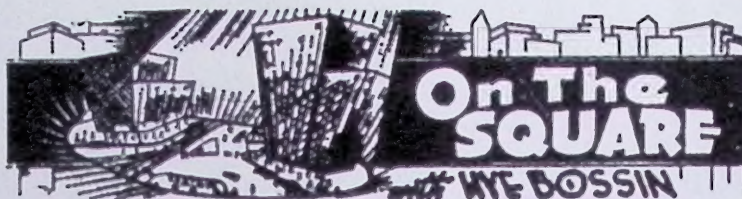
### Leathercloth

Seats returned same day as received.

★

CANADIAN THEATRE CHAIR CO.

277 Victoria St., Toronto, Ont.



## An Historic Boner

There ought to be, right next to the Hall of Fame, a Hall of Ill-Fame. There are those who gave great things to the world and they deserve to be remembered. And there are those who brought tragedy. The latter, as a lesson to future generations, ought not be forgotten. Both the noble and the vile made history.

Then there ought to be a special building for bad guessers whose prophecies were historic flops. The letters and journals of several generations past can reveal many a supposed savant who didn't think that the auto was here to stay and dismissed the airplane as an interesting but impracticable experiment.

Whom shall the Motion Picture Industry select from among those here and gone to occupy its pedestal in the Hall of Bad Guessers? The sucker seers of other years are still chilled by the icy gales of sardonic laughter that sweep the earth and are heard in Heaven.

Among the nominees will certainly be William C. deMille, a ranking playwright at the time the film business was beginning to crawl. His brother, Cecil B., has atoned somewhat in the eyes of movie men for William C.'s lack of cinematic sagacity.

## She Called the Turn

Not many years before William C. deMille went out on the long limb a lively little girl played on the pavement of a Toronto street almost in the shadows of the City Hall tower. Time and talent was to make her name and fame known in every corner of the world. The love of millions provided the impetus that began the forward march of the motion picture.

The bright little girl had become an actress of promise at the age of sixteen. The leaders of the stage promised her the world but she was attracted by a new medium that won general ridicule. She was faced with a tremendous personal decision. Her choice made history.

Of this girl William C. deMille, in a letter dated July 25th, 1911, wrote to David Belasco:

"Oh, by the way, you remember that little girl, Mary Pickford, who played Betty in 'The Warrens of Virginia'? I met her again a few weeks ago and the poor kid is actually thinking of taking up moving pictures seriously. She says she can make a fairly good living at it, but it does seem a shame. After all, she can't be more than seventeen and I remember what faith you had in her future; that appealing personality of hers would go a long way in the theatre and now she's throwing her whole career in the ash-can and burying herself in a cheap form of amusement which hasn't a single point I can see to recommend it. There never will be any real money in those galloping tintypes and certainly no one can expect them to develop into anything which could, by the wildest stretch of the imagination, be called art.

"I pleaded with her not to waste her professional life and the opportunity the stage gives her to be known to thousands of people, but she's rather a stubborn little thing for such a youngster and says she knows what she's doing.

"I suppose we'll have to say goodbye to little Mary Pickford. She'll never be heard of again, and I feel terribly sorry for her."

## It Made Mark Wonder

The inspiration for this column came from Mark Larkin, who travels ahead of Charles Francis Coe, an old friend of Mary's.

A living legend over all the world and still the First Lady of Hollywood, a million hamlets would be proud to identify themselves with Mary Pickford. Yet in Toronto, where she was born, nothing exists to honor her but the love of the people.

This year her birthplace on University Avenue was torn down, after years of neglect and so the major symbol of her connection with the Queen City disappeared. In Toronto's ornate City Hall there are paintings of civic notables but none of Mary.

Mark Larkin, sentimentalist that he is, acquired two mementoes of Mary's Canadian history—bricks salvaged from the house on University Avenue in which she first saw light in the world that was to know her as one of its brightest ornaments.

They have been sent to the Motion Picture Section of the Los Angeles Museum, where can be found the only set of the famed Pickford curls.

## 'Corvette K-225' In Two-City Bow

(Continued from Page 1)

of the special showings, which were attended by notables in civilian, political and military life in both cases. The film opened its regular runs the next day, simultaneously with the Uptown, Toronto. Showing in all key centres of the Dominion will begin in the next few days.

The Ottawa end of the premiere was under the patronage of the Governor-General and H. R. H. Princess Alice and a naval guard of honor was present to greet them.

Randolph Scott, star of the film, and Kate Smith were present to see Vice-Admiral Percy Nelles give Richard Rosson, the director, a decoration in behalf of the Navy League of Canada. Miss Smith was in Ottawa for her broadcast that week.

The Associated Screen News was on hand to record the Ottawa affair, picturing the large crowd of high-ranking naval officers and outstanding citizens who took part in the proceedings.

## USA Firms Aid Army Theatricals

A number of American contracting firms have arranged to aid the Edmonton Little Theatre produce a three-night variety show, proceeds of which will be turned over to the group's building fund. The firm will finance the additional stagings of the show for members of the armed forces in service units.

## Altzev, Russ Film Rep, Locates at Toronto

Leonid Altzev, representative to Canada of the Soviet Cinema Committee, has arrived in Toronto, where he will take up residence.

Altzev is a director of children's films, which in Russia are shown in special theatres to which adults are admitted only when accompanied by a child.

His purpose is to study the types of film Canadians like, and how they react to current Russian films. He will try to further Soviet-Canadian friendship by sending our films to Russia and importing films about that country.

*We Will Rent or  
Lease Your  
Theatre  
If Price Is Right*

WRITE TO BOX 17  
**Canadian Film  
Weekly**



## The Same Old Booking Jam

Continued big business in the early runs has caused the booking jam which began a couple of seasons ago to endure. Exhibitors in the sub runs, forced to experiment, have discovered that revivals have plenty of power at the boxoffice and complaints have pretty well faded out.

Downtown first run houses, through which all product must travel, have been operating on fewer pictures per year than at any time in their history. One Toronto theatre used but 13 films last year. The distributors refuse to skip the downtown honey pots and the boys at the end of the line find their promised product a long way off. Toronto third run houses have been getting films some three months after downtown showings.

Smaller theatres, using double bills, require more product at the best of time and the fact that less was available caused considerable grief at first. The smaller exchanges got chance in many of these situations, splitting the bill with revivals from the larger companies. The strength of these revivals induced the major exchanges to schedule reissues. Some think that about 20 per cent of films occupying the screens in Canadian cities are revivals and re-issues. Around New York City the figure is 40 per cent.

The exchanges won't spot book or sell their old features away from contract holders. But they've reduced the amount of inconvenience caused by the booking jam with a constant check on old-timers that will mark time satisfactorily.

## 'Labour Front' Is New NFB Short

Even Hitler recognized the strength of the people. "It is men, not weapons, that decide," he told Germany. And his words were confirmed by the heroism of London and Stalingrad. The destructive power of Germany's latest and best weapons were incapable of destroying the resistance of Britons and Russians.

In "The Labour Front," latest National Film Board "World In Action" release, the story is dramatically told of the mobilization of the United Nations manpower.

From the grim, wasted days of the thirties through to the organized, efficient production period of the present time, this National Film Board picture documents the role of labor in the war against fascism.

As the visuals of "The Labor Front" show, the workers on the United Nations' production lines have given magnificent proof of the ability of free men to produce.

## Conditions Cause Juve Delinquency

The state is responsible for increased juvenile delinquency, said Dr. Kenneth Rogers, general secretary of the Big Brother Movement, at Toronto recently. Thousands of mothers and fathers have been absent from their homes in serving the war effort. Also, teachers have gone from schools and trained social and recreational workers have left their agencies and clubs.

Dr. Rogers made his observation while discussing the annual statistics on juvenile delinquency just released by Ottawa. These statistics and Dr. Rogers' opinions are of special interest to the motion picture industry in Canada, theatre men being frequent targets for those seeking to place the blame for juvenile conduct today. Provincially organized systems of family courts with juvenile divisions staffed with properly trained probation officers would help, he suggested.

To combat juvenile delinquency properly, Dr. Rogers said, the state should provide adequate psychiatric services, observation homes, cottage-plan training schools and farm training centres. "This is a minimum requirement," he said, "and our obvious first step if we are going to be at all serious about doing something in the way of treatment in connection with juvenile delinquency problems."

For all of Canada the convictions of juveniles per 100,000 population in 1942 was 101 against 67 in 1939. Quebec led all provinces in convictions with 120 for 1942 as against 80 in 1939. Ontario was next with 115 last year compared with 78 during the first war year.

Dr. Rogers told members of the Lakeshore Youth Welfare organization that the juvenile delinquency problem also needs a broad education policy, centrally directed for the whole of Canada. This, carried out through available resources, he said, would seem to contain great promise for an effective control and prevention of delinquency. Also needed are adequate and suitable recreation as a fundamental requirement of healthy childhood.

"To provide this," he said, "is by far the more important and just as easy if we are willing to work at it. It should be made possible for every community to survey and know scientifically its needs in this matter. Communities would then be assisted in planning a program suitable to these needs."

By provinces, convictions of juveniles per 100,000 of population in 1942 were as follows, the Ottawa figures showed, with the 1939 figure in parenthesis: Prince Edward Island, 105 (50); Nova Scotia, 60 (56); New Brunswick, 75 (74); Quebec, 120 (80); Ontario, 115

(78); Manitoba, 81 (45); Saskatchewan, 52 (24); Alberta, 104 (56); British Columbia, 74 (56). Statistical authorities said that the sharpest increase in juvenile crime, compared with pre-war years, appeared to have come in 1941, and since then there has been a tendency for the totals to decline.

Ontario led all provinces in total criminal prosecutions per 100,000 population during 1942 with 7,966. Quebec alone approximated this with 6,195 convictions per 100,000.

## 21st Anniversary For Syd Schmidt

Twenty-one years ago this month Syd Schmidt of the Stanley Theatre, Stouffville, Ontario, began operation in that town. The Stouffville Tribune paid tribute to Schmidt on his anniversary.

"Possibly few lines of endeavor have shown greater strides in the past two decades than the motion picture industry," said the Tribune.

"Such stars as Charlie Chaplin and Mary Pickford were in their heyday when Mr. Schmidt tackled the entertainment business in Stouffville. Since that time, some 5,000 feature pictures, or over 5,000,000 feet of whirling celluloid have passed through his hands.

"Three other men ventured into the field before Mr. Schmidt opened the first successful house in October 1923 in what was then known as the Auditorium, which was the upper floor of the present Stanley Theatre building. However, as the silent movie was faded, and government licensing stricter, the need for a safer, one-story structure became apparent, and on July 13, 1932, the Stanley Theatre opened its doors to the first talkie film. Oddly enough the first picture to be shown in the new premises was entitled, 'June the 13th.'

"Steadily increasing patronage have necessitated many improvements including a change in the front of the building not many years back. Still further improvements are planned by the management, but government restrictions prohibit these at the present time.

"As a factor in bringing crowds of people to town, the Stanley Theatre plays an important role in the community scheme, and has done much in placing the community on the map as a hub of interest for the district."



YOURS  
IS THE  
PRIVILEGE OF  
BUYING  
**VICTORY  
BONDS**  
NOT What You  
Can Afford  
BUT MORE  
Buy and Keep  
On Buying  
**VICTORY  
BONDS**

**Producers Releasing  
Corporation**  
LIMITED  
Executive Offices:  
277 Victoria St., Toronto, 2, Ont.



# It Isn't There By Accident....

**No Sir!** Your name didn't arrive on that store front or on the panel of that private office by accident. You've had to fight every inch of the way by grit and merit—haven't you?

That's why people look up to you—why you have influence. *That's why this message is addressed to you:*

You don't have to be told that Canada must raise a stupendous sum in this 5th Victory Loan. You know the dangers of complacency . . . how military success is tempting the thoughtless to relax their efforts.

Grim as they are, the hazards of war are not so unlike those of business. Money is war's life blood, too. We have had to put countless millions of dollars into our present assets of manpower and material.

Now we are poised for complete Victory. Yet in our most hopeful hour we must back our armed forces with our dollars as never before. It's a situation you will understand.

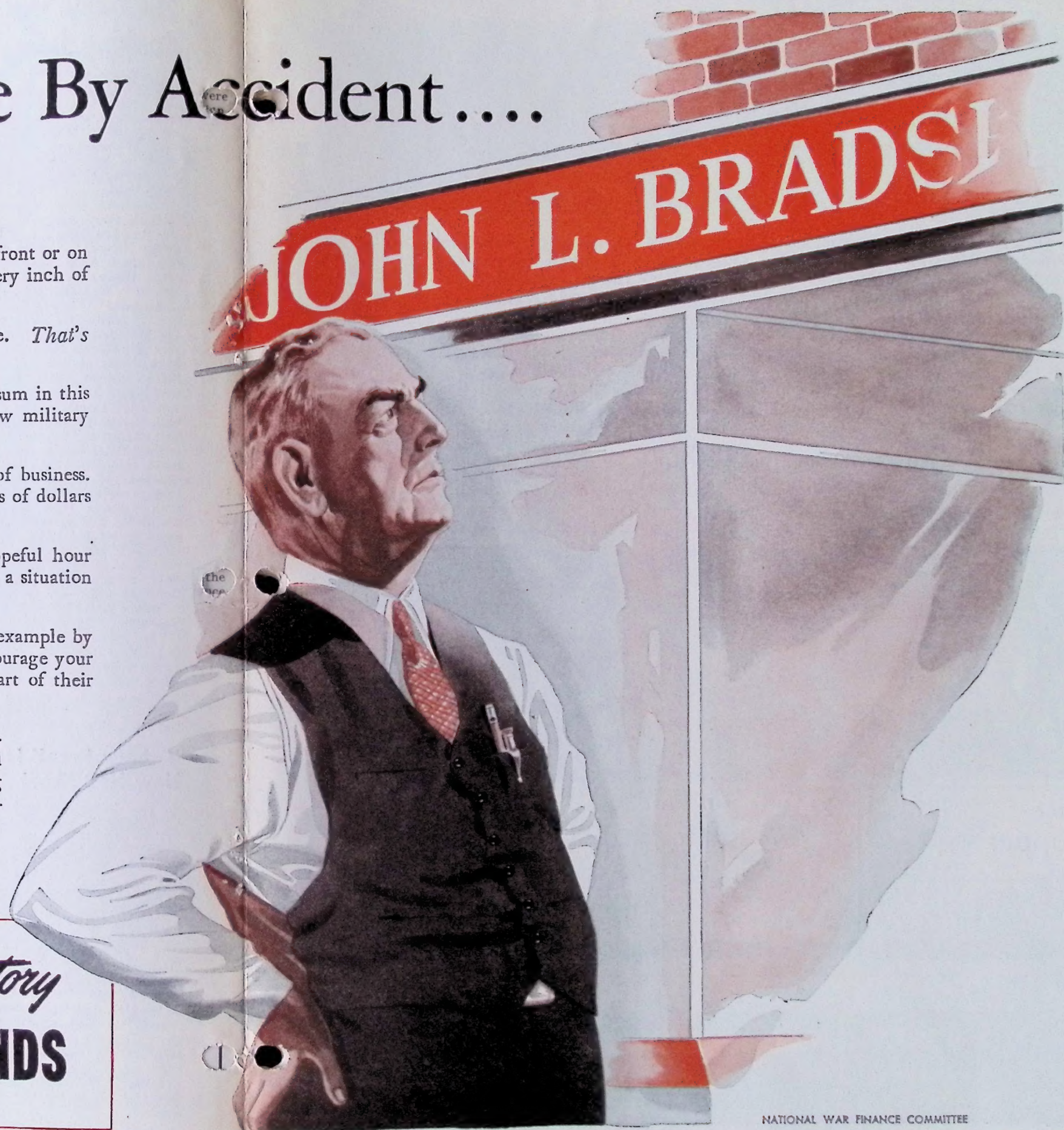
Your duty as a successful business man is clear. First—set an example by buying Victory Bonds yourself to your utmost limit. Second—encourage your employees to buy Victory Bonds with their savings and to pledge part of their earnings in the Payroll Plan.

Never has your responsibility to your country and your community been greater than in this. And if you have some valiant loved one whose chances of safety can be improved and whose home-coming can be speeded by your efforts—that will be the one greatest incentive of all.

NATIONAL WAR FINANCE COMMITTEE



*Speed the Victory*  
**BUY VICTORY BONDS**



NATIONAL WAR FINANCE COMMITTEE



# CENTRE PAGES



# SCORING VICTORIES with Victory Carbons

The manner in which the motion picture industry has accepted and so quickly adapted itself to the use of the new Victory High Intensity projector carbons is worthy of the highest praise.

This effective cooperation on the part of theatre owners, projectionists, lamp manufacturers and distributors has shown what unified patriotic effort can do in scoring victories. A large quantity of copper has been conserved for the nation's war effort, economies have been made in power and carbon consumption and, at the same time, a general high standard of screen illumination has been preserved to the great satisfaction

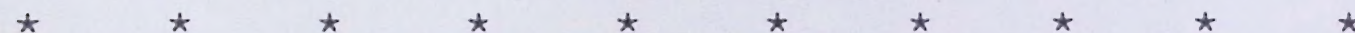
of the nation's vast motion picture audience.

Refer to the following table if you have not yet used the new Victory Carbons. It will help you select the proper size and type of carbons for use in your equipment.

The new Victory Carbons are identified by the "National" trade-mark imprinted in *white* instead of the familiar *blue*. Maximum allowable arc current is also stamped on each carbon. It is important that this current limitation be observed.

A complete bulletin giving details of the application of the new Victory High Intensity Carbon is available on request.

*The words "National", "Suprex" and "Orotip" are registered trade-marks of Canadian National Carbon Company, Limited*



## Save the Copper

the carbons are burned. Continue to save these copper droppings and turn them over to an authorized scrap dealer or to such other agency as may be designated by our government.

Most of the copper used for plating copper coated projector carbon drops to the floor of the lamp house when

### RECOMMENDED TRIM AND RANGE OF ARC CURRENT FOR LAMPS USING COPPER COATED, HIGH INTENSITY, PROJECTOR CARBONS

Type of Arc	Arc Current—Amperes	New Victory Carbons—Size and Type
1 Kw High Intensity, A.C.	52-68	7 mm x 9 inch H.I., A.C. Carbons in both holders
1 Kw High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive Carbon
		6 mm x 9 inch "Orotip" C Negative Carbon
Simplified High Intensity, D.C.	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive Carbon
with adjustable feed ratio		6 mm x 9 inch "Orotip" C Negative Carbon
Simplified High Intensity, D.C.	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive Carbon
with fixed feed ratio		7 mm x 9 inch "Orotip" C Negative Carbon
Simplified High Intensity, D.C.	50-65	8 mm x 12 inch or 14 inch "Suprex" Positive Carbon
		7 mm x 9 inch "Orotip" C Negative Carbon



**CANADIAN NATIONAL CARBON CO. LIMITED**  
CARBON SALES DIVISION  
HALIFAX, MONTREAL, TORONTO, WINNIPEG, VANCOUVER



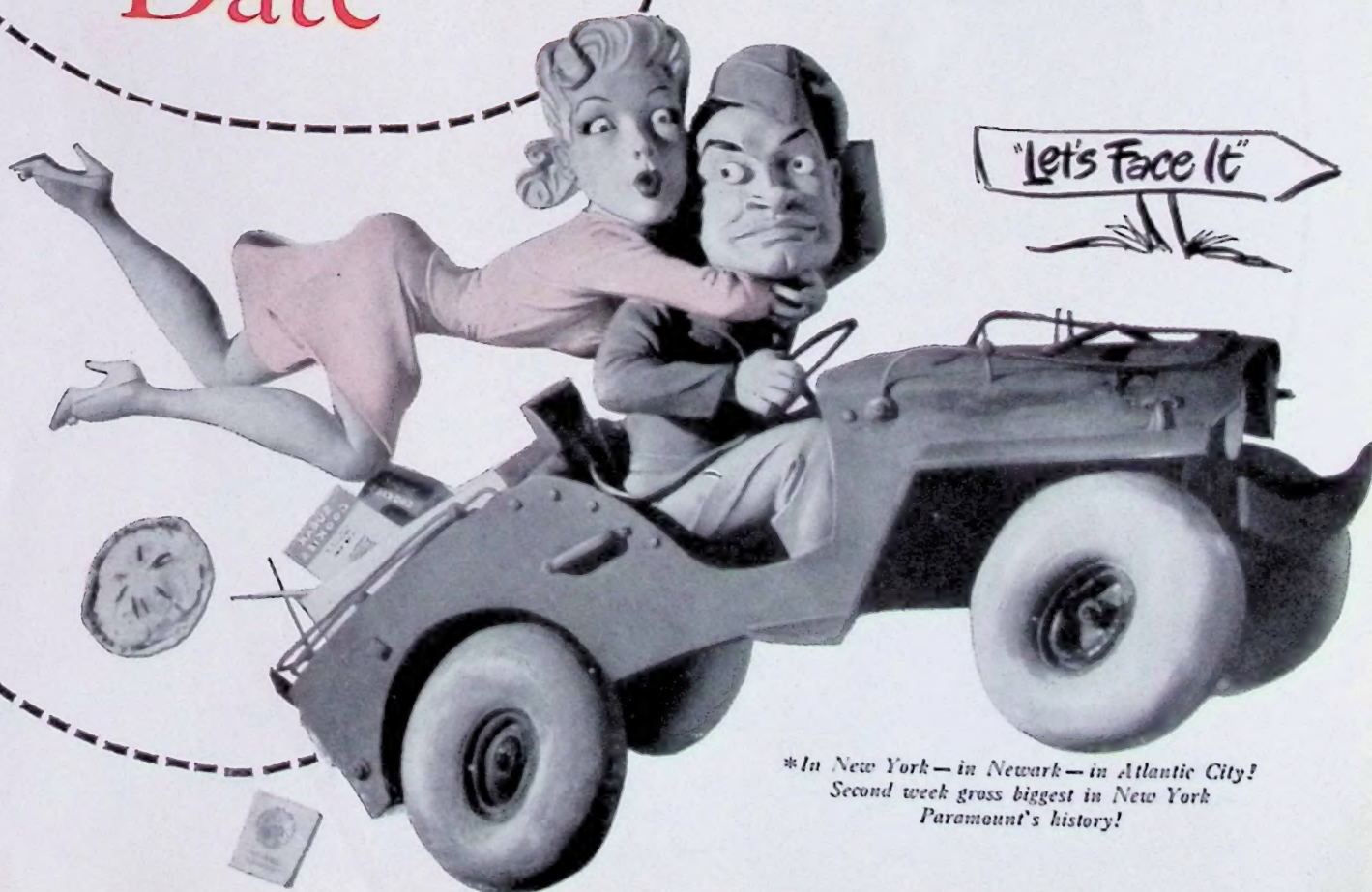
They're  
Actually

Running  
Rings  
Around

"Star  
Spangled  
Rhythm"

In Every  
Pre-Release  
Date\*

"Let's Face It"



\*In New York—in Newark—in Atlantic City!  
Second week gross biggest in New York  
Paramount's history!



Naturally they go for Hope as a daffy draftee in an army camp comedy from the man who's world-famous for his army camp shows.

Any well-informed box-office will tell you—"They're buying comedy; they're buying music." And this is just the first of **3** all-out COMEDIES WITH MUSIC coming in hit-hit-hit succession

from  
**Paramount**

The Team of your Dreams!

**BOB HOPE**  
and  
**BETTY HUTTON**  
in

**"Let's Face It"**

Next!

**"TRUE TO LIFE"**

One of the 10 Funniest of All Time



with  
Dona Drake • Cully Richards • Eve Arden  
ZaSu Pitts • Marjorie Weaver • Raymond Walburn  
Directed by Sidney Lanfield • From the Famous Broadway  
Stage Hit by Dorothy Fields, Herbert Fields and Cole Porter  
Screen Play by Harry Tugend • Suggested by a Play by  
Norma Mitchell and Russell G. Medcraft

Then—

**"RIDING HIGH"**

In Technicolor



With Cole Porter Songs!





## Music Hath Charms To Boost Bonds

Music not only boosts morale but helps the sale of bonds, it was discovered by John W. Farr, manager of the Rivoli Theatre, North Sydney, Nova Scotia. Farr has applied the pen of the cheerful parodist in behalf of each Victory Loan. Not only do his lilting lyrics help the nation but they boost his job of publicity chairman for the War Finance Committee of North Sydney.

For the current drive he has written a parody on "There Is a Tavern in the Town," which goes: Just count your blessings and you'll buy, yes you'll buy.

You'll spare the money if you try, why not try?

To help bring Vic-tor-y for right. Our fighters need all your dollars in the fight

Chorus:

Do your duty without shirking  
Keep those idle dollars working.  
Lending money is a very easy thing to do.

It's true, it's true, dear friends,  
it's true, oh yes, it's true.

Good in-ter-est bonds pay to you,  
yes they do

In Victory Bonds all wise people  
now invest,

Why not get wise like all the rest.

There are three more choruses to this particular parody. Farr's efforts are printed and distributed for general use. It is a good idea to help introduce a Victory Loan speaker to the audience. The parodies are popular with service clubs, schools and rallies.

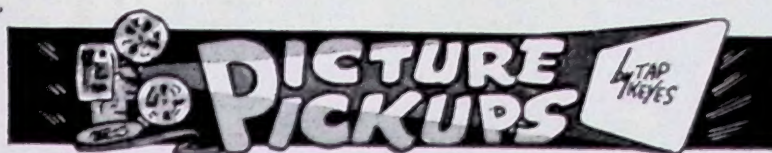
## Stars Did Not Bad Not Bad At All

Louis B. Mayer, movie producer, drew the biggest pay cheque—\$949,765.84—reported to the USA treasury for the calendar year 1941 for fiscal year ending 1942.

Corporation income tax return, made public by Secretary Henry Morgenthau, showed Loew's Inc. paid Mayer \$157,500 salary and \$792,265.84 in commissions for the fiscal year ended Aug. 31, 1942.

Bud Abbott and Lou Costello, comedians, jointly received \$224,458.82 salary and \$363,964.83 "other compensation" from Universal Pictures for the 1942 fiscal year.

Salaries for film stars included \$300,000 paid Jeanette MacDonald and Bing Crosby by Loew's and Paramount respectively; Gary Cooper's \$299,177.84 from Samuel Goldwyn and Bob Hope's \$294,166.67 from Paramount.



## Sketches in Sulphuric Acid—No. 3

These press releases were written by a movie publicity man while suffering from Acute Blurbitis, a condition resulting from slow saccharine seepage. The effect of Acute Blurbitis is violent revulsion, leading to reversal of customary conduct. The publicity man has now fully recovered and is back in line but his soul, in the form of these uninhibited expressions, goes marching on. The persons and events depicted herein are fictitious and any resemblance to living persons is purely coincidental—except in such cases where someone recognizes himself and is foolish enough to admit it by getting mad publicly.

### EXHIBITOR

Laugh and the world laughs with you. Cry and you're an exhibitor.

That's the story of the well-known theatre man, Roscoe Clutterbuck, who began crying at the price of film from the first moment he muscled a soft-boiled citizen out of his "shooting gallery."

He has since wept his way into a circuit, an apartment house without a mortgage, a genuine rubber hot water bottle, summer in Saratoga and winter in Miami.

You see in him the personification of the American dream become a nightmare. Starting out in the great American hovel, he now has a scanty shanty of 24 rooms and a cowshed, where he sleeps when nostalgia overcomes him.

Clutterbuck, who is so tough he combs his hair with a broken beer bottle, has had day-and-date booking at Auburn, Alcatraz and Joliet. While in the latter hostel he won the 100-yard dash, his lifelong practice of snatching purses on the dead run standing him in good stead.

Before entering the exhibition field Roscoe ran a speakeasy, developing into a big operator by using a washing machine as a cocktail shaker. He claims that alcoholism is a theatre occupational disease. Though he never touched the stuff when he sold it, he became addicted to it in getting exchange checkers drunk while his cashier switched ticket rolls.

He has a breath like a blowtorch, valuable in reducing film salesmen to a condition in which they are glad to sell him road-show pictures for flat rentals in order to get away fast. Roscoe was sick once but the oxygen tent couldn't stand his breath and collapsed.

Clutterbuck is anti-administration because the rationing board won't allow him tires for his bikes. He had to quit bicycling prints and buy more product. He pioneered the two-boxoffices idea—one for him and the exchange, the other strictly for him.

The theatre is not his only interest. He is a strict-time Shylock whose policy is a dollar down and a dollar a week until death do us part.

An astute business man, he is famous for his opening words to salesmen: "Name a price, cut it in half, I'll make you an offer and we'll talk business." His payoff is as slow as a poolhall clock and to him America is the promissary land. Weighed and found wanton, he is proof that the age of chiselry is not dead.

He still has the first dollar he ever stole in this country. He wouldn't give a bitten deemer to see the Statue of Liberty do a handspring and land on Hirohito's skull. His newest photo is the autographed one he sends his managers in lieu of a Christmas bonus. When Roscoe came up for membership in his home town Rotary Club, they ran out of blackballs early and used coal.

Clutterbuckallee time holler when negotiating contracts. This is because he can't read or write and hopes to scare the larceny right out of the salesman. A great success now, imagine what he might have been if he could read! Don't say it.

His favorite words for distributors: "Those robbers!"

## Film Magnate Dead

Ole Olsen, pioneer of the film industry and millionaire head of Denmark's largest picture producer, the Nordisk Film, died recently in Copenhagen at the age of 80.

## Mono Executive Here

Harry Thomas, Eastern sales manager of Monogram Pictures, visited Toronto and Montreal last week to discuss new product with Harry Kaufman, Canadian general manager.



OF CANADA LTD.  
277 Victoria St.  
Toronto

For

1943 — 1944

## LADY LET'S DANCE

Starring the lovely Belita in a gorgeous skating and dancing spectacle.

To be followed by a second Belita picture as yet unnamed

★

## WOMEN IN BONDAGE

(formerly 'Hitler's Children')  
The degradation of women under Nazi rule

★

## WHERE ARE MY CHILDREN

Youthful waywardness laid bare

★

## GROUND CREW

Starring JACKIE COOPER in a mighty drama supercharged with battlefront action

★

## FIGHTING QUARTERMASTER

A booming saga of the Service of Supply

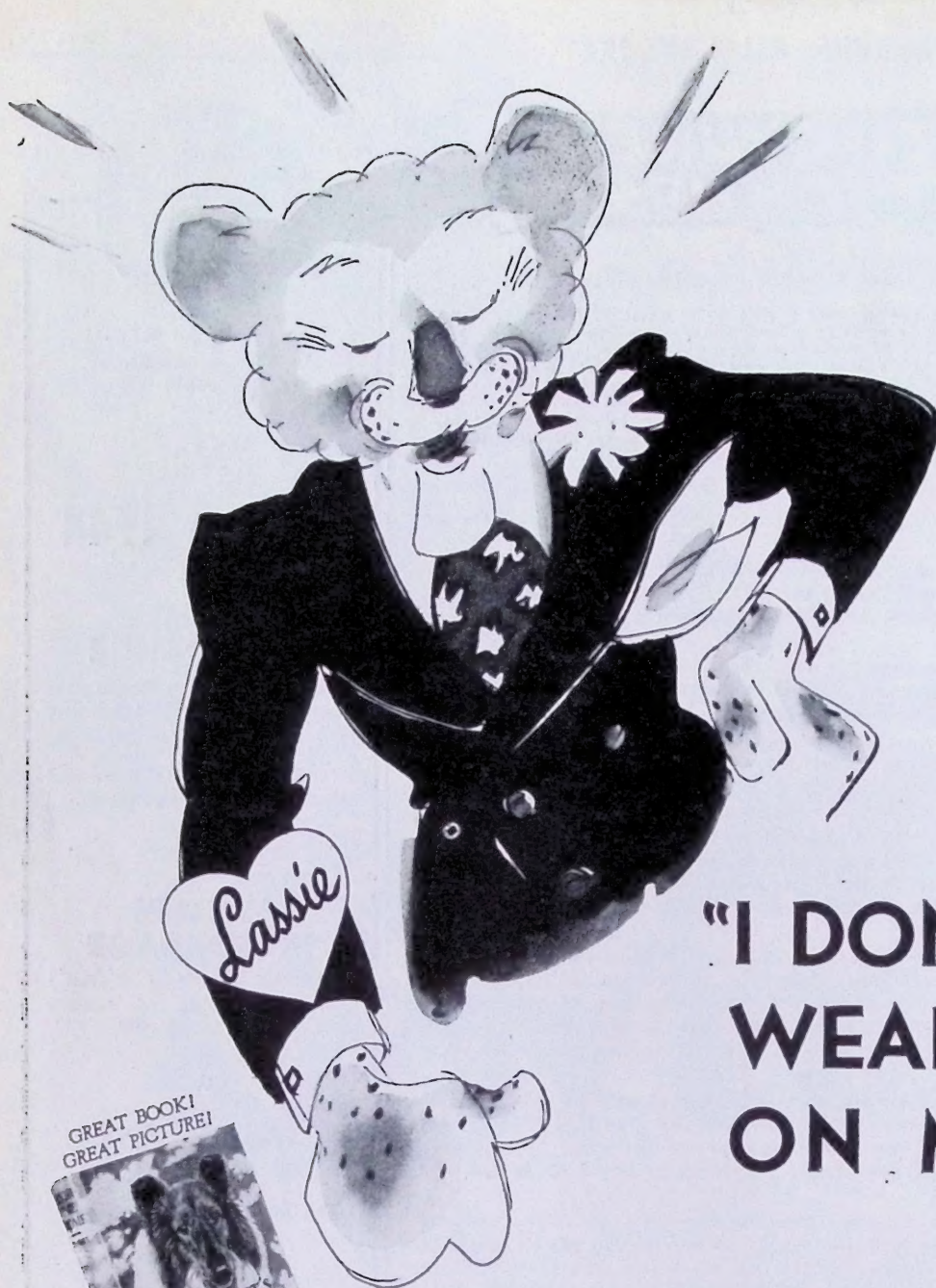
★

The fastest-growing Company in the industry

## MONOGRAM PICTURES

Toronto Montreal St. John  
Winnipeg Calgary Vancouver





**"I DON'T USUALLY  
WEAR MY HEART  
ON MY SLEEVE!"**



"I'm in love! 'LASSIE COME HOME' is my sweetheart and it will soon be yours. The World Premiere will be at Radio City Music Hall. Redbook Magazine has just named it the Picture of the Month. And the big national magazine campaign is under way. It's based on the celebrated novel and is another one of our hit-group, M-G-M's 12 Toppers!"



Dame May Whitty  
Edmund Gwenn • Nigel  
Bruce • Elsa Lanchester  
Screen Play by Hugo  
Butler • Based Upon the  
Novel by Eric Knight,  
author of "This Above  
All" • Directed by  
FRED M. WILCOX  
Produced by SAMUEL  
MARX • A METRO-  
GOLDWYN-MAYER  
PICTURE